

Page 45—Four-bar minor II-V-I #33

This example uses a three-against-two rhythm for the first two bars. This example works largely due to the melodic and rhythmic strength; for instance, the second degree of the locrian scale of the IIø chord is emphasized in the first bar, and that certainly is not a chord tone. In the bar 2, the fourth degree of the V⁷ chord is emphasized on the fourth beat, and that is also not a chord tone. The last two measures use a device you can plug in anytime you're struggling to find the next right note. ☺

Page 46—Four-bar minor II-V-I #34

This example demonstrates why it's hard to learn passages that span over an octave in all twelve keys. The first measure can be thought of as a B^b major seventh arpeggio working its way to the ninth. Then it goes from the fourth of the V⁷ chord in bar 2 to the raised fifth before descending chromatically to the third, then the b₉ on down into a bluesy closing lick in bar 3.

Page 47—Four-bar minor II-V-I #35

Four six-note motifs create a three-against-two rhythmic feel. Notice the last note in bar 1 is not the usual diatonic fifth of the locrian scale, but it echoes the melodic aspect of the first bar, leading into the #9-3-#9-b₉ sound over the V⁷ chord in bar 2. This example uses the major seventh of both the IIø chord and the V⁷ chord, which supposedly you aren't supposed to do.